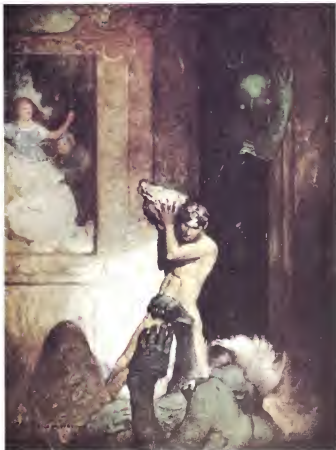


BURROUGHS

NEW SERIES #1

BULLETIN

JANUARY, 1990





NUMBER 1 (New Series)

JANUARY, 1990

CONTENTS

EDITOR'S PREFACE	2
"A Tribute to our Founder, Vern Coriell"	3
"Coriell's Final Dum-Dum" by Sam Moskowitz	4
"The TARZAN Sunday Strip" by Ken Webber	6
(Interview with Don Kraar and Gray Morrow)	
"A Letter from Lupoff" by Richard A. Lupoff	24
"ERB: A Fond Memory" by Samuel A. Peeples	25
"A Page from the Diary of Carson Napier"	29
"MARCIA OF THE DOORSTEP by Edgar Rice Burroughs" ...	30
(A Review by Henry H. Heins)	
BIBLIOGRAPHER'S CORNER by Septimus Favonius	36
"A Frank Look at Fandom" by Chand Kabi	38
DUM-DUM	40
BARSOOMIAN BAZAAR	42

The BURROUGHS BULLETIN, New Series, Number 1, January, 1990- Copyright © Edgar Rice Burroughs, Inc. Published quarterly for members of the BURROUGHS BIBLIOPHILES, a non-profit literary society dedicated to stimulating interest and preserving the works of the great American author, Edgar Rice Burroughs. Please address all editorial mail, manuscripts, art and photographic work to the editor, George T. McWhorter, Curator, The Burroughs Memorial Collection, University of Louisville, Louisville, Kentucky 40292. Subscription rates are \$28 per year (domestic) and \$35 (foreign) to cover printing and mailing costs. Subscribers become automatic members of the BURROUGHS BIBLIOPHILES, entitling them to receive four quarterly issues of the BURROUGHS BULLETIN, as well as all newsletters and monographs of the society. Readers are reminded that the published works of Edgar Rice Burroughs are the copyrighted property of Edgar Rice Burroughs, Inc., Tazana, California.

"The original and only authorized Burroughs fanzine"

EDITOR'S PREFACE

KAOR! And welcome to the new series BB!

I'm sure you recognize the front cover illustration as the work of Frank E. Schoonover for the first hardback edition of *A PRINCESS OF MARS*. Since many Burroughs buffs (including "Ye Editor") had not seen it before in color, I thought it might provide a dramatic reminder of ERB's first published story . . . a story which has since become legendary in the annals of American science fiction. Frank Schoonover died in 1972 at the ripe old age of 95. A meticulous artist, he once wrote to ERB for the details of a Martian warrior's harness. Confident of his abilities, ERB wrote back: "You're the artist; you figure it out!"

At last summer's ERB Convention in Tarzana, Danton Burroughs donated the striking photo of his grandfather which graces the back cover. It conveys a mystic quality which engages the attention, and its message rings out loud and clear: "I still live!"

Our special thanks to the following contributors to this first issue: Sam Moskowitz, Samuel A. Peeples, Richard A. Lupoff, Don Kraar, Gray Morrow (who has "Gray-closely" supplied the interior artwork), Ken Webber, Henry H. Heins, Carson Napier and his mentor, Chand Kabi. "Bibliographer's Corner" is the contribution of one of our oldest and most distinguished Burroughs Bibliophiles, Septimus Favonius of Castrum Mare, Uganda. (Thanks, Sept!) A very special thanks for Earl Coriell for making his brother's ERB collection available for sale in our first "Barsoomian Bazaar." It was his wish that Vern's friends and fellow collectors have first crack at it.

We invite your contributions to all future issues. Since this new series is an attempt to feel the pulse of fandom, your suggestions and comments are also invited. We are convinced that Edgar Rice Burroughs holds a primary place in the world of imaginative fiction, and that your support of the *BURROUGHS BIBLIOPHILES* will help to enshrine his image in ways not yet explored. It has always been BB's policy to encourage ERB fans to form small fan clubs in their own home towns, and we hope you will scout around with this idea in mind.

Down the road, we'll hook up with the annual World Science Fiction Conventions, but for now we're planning a big "DUM-DUM" to celebrate ERB's birthday in September, 1990 at the GALT HOUSE in Louisville: banquet, special awards, guest speakers, huckster room, exhibitions, steamboat rides and guided tours, a Tarzan film festival . . . the works! See you there!

George T. McWhorter
Editor

A TRIBUTE TO OUR FOUNDER, VERNELL CORIELL
(1918-1987)

VERN CORIELL

Presents



THEODISHIA

The Clown of all Clowns

This first issue of the new series is dedicated to our founder, Vern Coriell. He began the BB in 1947 with the blessings of ERB, and guided it through nearly forty years of publishing. Without his initiative and enthusiasm, Burroughs fandom might never have gotten off the ground. He touched many lives in his zeal to keep ERB's name alive, and the fans will always be grateful.

I asked his brother Earl for some little anecdote to share, and he said when they were kids, they played "Tarzan" all the time, but Vern would NEVER let anybody else be Tarzan, so Earl usually got stuck with the role of "the bad guy." I think that says it all. I never met anyone who lived and breathed *Burroughs* any more than Vern.

Rumor has it that he's now doing a command performance at the Twin Towers of Helium and is being held over indefinitely. But wherever he is, I hope he's looking down on the rebirth of his fanzine with paternal pride and satisfaction. There will never be anybody like him!

... GTM

ABOVE: Vern in his heyday with the family circus. He never lost that sense of fun and adventure.

RIGHT: Vern hits a high spot in his life in 1949 by visiting his idol, Edgar Rice Burroughs. With them is the newest Tarzan actor, Lex Barker, and ERB's first grandson, Mike Pierce. All four have been "gathered to their ancestors," but all four have left a substantial afterglow.



CORIELL'S FINAL DUM-DUM

by
Sam Moskowitz



SAM MOSKOWITZ

In the past, one of the most enjoyable side functions of the WORLD SCIENCE FICTION CONVENTIONS has been the annual dinners of the BURROUGHS BIBLIOPHILES, a group of admirers of Edgar Rice Burroughs . . . perennially headed by Vernell Coriell, a high-wire artist and gymnast who organized their programs.

Among the featured guests and speakers at past meetings (usually honored with a plaque or special award) have been Edgar Rice Burroughs's son Hulbert, the two Tarzan actors Johnny Weissmuller and Buster Crabbe, Hal Foster (Tarzan comic strip artist and creator of "Prince Valiant"), Leigh Brackett and others including myself, since I helped revive Burroughs' popularity and established his historical importance in UNDER THE MOONS OF MARS (Holt, Rinehart & Winston, 1970)

Coriell also turned out the BURROUGHS BULLETIN, the official organ of the BURROUGHS BIBLIOPHILES, and a variety of satellite publications. He often subsidized the annual Burroughs dum-dums from his own pocket.

Unfortunately, in the past few years there have been no such dinners because Coriell had a run of bad luck. His first wife left him; he had a series of five strokes which virtually ended his career; he remarried and his second wife left him, forcing him to dispose of portions of his magnificent ERB collection to pay for medical bills.

The annual dum-dum of the BURROUGHS BIBLIOPHILES was held, nevertheless, without any scheduled dinner or speaker, on August 31, 1986, at the Marriot Marquis in Atlanta. Forrest J. Ackerman filled in as impromptu speaker, briefly recounting the stories of his visits to see Burroughs fifty years ago, and again in 1950, just a few weeks before Burroughs died. His wife, Wendyne was with him on that second visit and, without advance notice of any kind, they rang the bell at ERB's house at 9:15 P.M.

It was the caretaker's night off and Burroughs, in a wheelchair, opened the door himself. Despite the surprise visit, he was very gracious and showed them around. He had

an African shield and spears on the wall, as well as an authentic zebra hide on the floor. Even at that early date, he had a 25-inch television set. He seemed proud of his many foreign language editions and showed them to the Ackermans.

Burroughs said he was rereading many of his books to see what he'd said and how he'd said it.

Each year, Ackerman presented a BIG HEART AWARD in memory of the late fan and author Edward Everett Evans. But this year, he brought along a special award for Coriell. There were only about fifteen or twenty people present at this last dum-dum, but a dinner was hastily arranged and a collection was taken up for Vern, whose finances were in sharp question. He was still suffering physically from the after-effects of the series of strokes he'd had, and he moved in slow motion, walking and talking like a man who'd had one drink too many.

Coriell was embarrassed by the collection, but deeply moved by the impromptu dum-dum arranged in his honor. He managed to express his appreciation in a few brief words and sank back into his chair. That was the last we saw of him. The book was closed.

... Sam Moskowitz

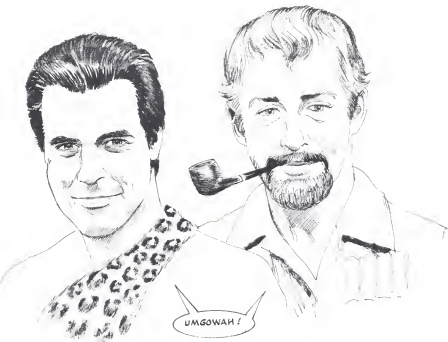
(ABOUT THE AUTHOR: Sam Moskowitz is a leading authority on the history of science fiction. His private library of science fiction books and magazines is probably the largest and most complete in the world. He published a history of science fiction fandom, THE IMMORTAL STORM (1954) shortly after serving as editor of SCIENCE-FICTION PLUS. He organized The First World Science Fiction Convention in 1939 which was so successful that world conventions have been held every year since. He is the author of many books and short stories, the editor of many science fiction anthologies, and has taught college extension courses in his field and served as a literary agent for a number of years.)



Vern as "Tarzan"

HONOR ROLL
OF THE 1980s
* * *

VERN CORIELL
BUSTER CRABBE
HAL FOSTER
ROY KRENKEL
ALAN HOWARD
JOCK MAHONEY
RUSS MANNING
ENID MARKEY
JAMES H. PIERCE
MICHAEL PIERCE
JOHN FLINT ROY
OSWALD TRAIN
STAN VINSON
JOHNNY WEISSMULLER



THE TARZAN TEAM

Gray Morrow
Don Kraar

(NOTE: Don Kraar and Gray Morrow would like to hear from you! If you wish to write, please address your letters to them in care of UNITED MEDIA, 200 Park Avenue, New York, New York 10166. Our thanks to Danton Burroughs for his permission to use the comic strip samples which illustrate this interview. ... The Editor)

Tarzan

by EDGAR RICE BURROUGHS



THE SUNDAY TARZAN STRIP

(An Interview with Don Kraar & Gray Morrow)

(EDITOR'S NOTE: Ken Webber, acting as BB's reporter at large, has interviewed writer Don Kraar and artist Gray Morrow for this first issue. We are grateful for this chance to meet these two creative men, to learn how they got together and how they work together, and to share their thoughts on the future of the *Tarzan* strip. Our special thanks to Ken Webber for bringing us this exclusive interview.)

KEN: Beginning with strip #2690 (March 6, 1983), the United Features Syndicate *Tarzan* Sunday Newspaper strip has been in the capable hands of two highly talented and caring individuals. Don Kraar, the writer, has given a contemporary slant to the stories while building on ERB's original concept. Gray Morrow, the artist, is a consummate professional whose innovative craftsmanship has covered the comic and S-F fields, and beyond to a vast array of projects. He brings to the strip a high degree of quality design, invention, realism and refinement. Together they have explored the world of *Tarzan* and expanded his horizons.

The current *Tarzan* strip is carried by only a dozen American newspapers ... which means that few *Tarzan* fans have the opportunity to enjoy the fruits of their labors. This lack of exposure has had its effect on Don and Gray as well. My first question is to you, Gray, since you began working on the *Tarzan* Sunday strip first, but with another writer. How did you first become involved with the strip?

GRAY: Well, UFS and the New York Times Syndicates are just down the hall from each other in the Pan Am Building. At the time, I was doing "Buck Rogers" for one, and "Barbara Cartland" for the other. The "Cartland" strip came to a rather abrupt end ... and I was looking for something to fill the void when UFS told me that Mike Grell had just bailed out and they were casting for a replacement. So I said: "Why not me?" A presentation for the Burroughs people, a handshake later, and the deal was set.

KEN: After that first story, Don came aboard as the strip's writer. How did that come about? Had you and Don worked together before?

GRAY: When you get to be my age the memory starts to go. That first story was done by a recognized pro, but I don't remember who. I just recall that when the strip had run its course, there was nothing etched in stone regarding its sequel ... and my friend Don was at that time "at liberty" ... so I asked if he were interested, and he floored me with his knowledge and familiarity with the character! Yes, we'd worked together before,

but I had no idea how extensive his grip on the character was.

KEN: Don, what are your recollections of how you became involved with the strip?

DON: Well, in January of 1983 I received a phone call from Sarah Gillespie of United Features Syndicate. She said Gray had given her my name and asked if I'd be interested in writing "Tarzan." The first words out of my mouth were: "I'd love to write Tarzan!" When I asked her what I had to do, she said to submit a sample plot and two sample Sunday scripts. In the meantime she sent me some recent samples of the strip and I took it from there.

My problem was that they wanted the strip to be contemporary and I felt strongly that it would be more workable in period. But Sarah assured me that if I'd write the first two stories in a contemporary setting, we could discuss moving the story into period at a later date.

I'd been a fan of Gray's work for years before I ever got to know him ... and we'd been friends for more than fifteen years by the time we began our collaboration on the "Tarzan" strip. Gray and his wife Pocho are terrific people and I'm very fond of them. As a matter of fact, I wrote one or two stories for Gray when he was packaging some comics for ARCHIE comics back in the '70s. With our common interests and rapport it seemed inevitable that we'd work together some day. Fortunately for me, it's been a very happy collaboration.

KEN: Before we focus on the "Tarzan" strip, let's share a bit of your personal background with the readers. Could you tell us a little bit about yourselves and your careers up to the point when you began doing "Tarzan"? Also, are you currently working on anything else?

GRAY: That's a lot of territory to cover! Let's just say that I've touched most of the bases in a thirty-some year career in the biz: films, comics, children's books, paperback covers, commercial art, and so on. As for newspaper strips, I've ghosted for "Rip Kirby," "Ben Bolt," "X-9" and "Prince Valiant." On my own, there's been "Friday Foster," "Ben Bolt," "Best Seller Showcase," "Buck Rogers," "Romance of Barbara Cartland" and, of course, "Tarzan."

"The Dreamwalker," a graphic novel for Marvel is just out ... and I'm doing other projects for Marvel like "Powerpack" and "Powerline." I've done some "Batman" stuff for DC, as well as "Monsters Attack" which is something new in the tradition of "Creepy" and "Eerie."

DON: As for my background, I was born and reared in Atlanta ... one of the "baby boom" generation. I read a great deal as a boy. The first book I read beyond the primer stage was Defoe's Robinson Crusoe. Then I began reading the Sherlock Holmes stories and was hooked on Holmes for life. I read my first Tarzan book when I was eight years old, and the addiction has persisted to the present day. It was Jungle Tales of Tarzan, since Tarzan of the Apes was out of print at the time. In fact, it was unsettling to learn that most of Burroughs' books were out of print ... so my quest for these other books led me to join the BURROUGHS BIBLIOPHILES. Gradually, I managed to read most of ERB's books before the paperbacks began to reprint them in the early sixties.

Also, the movies were very important to me. My first exposure to Tarzan was when my father took me to one of the Gordon Scott movies when I was a kid. While I like those last two adult Tarzan pictures that Scott did very much, it was always ERB's original stories that fascinated me. The frustration of rarely, if ever, being able to see Tarzan on the screen as ERB created him set in very early.

My early career choice was to become an actor/director. Starting in my teens, I worked in several professional companies in Atlanta, including Theatre of the Stars,

Theatre Atlanta, The Atlanta Children's Theatre and The Alliance Theatre. I left college and moved to New York where I studied acting with Sanford Meisner at the Neighborhood Playhouse, as well as in his private classes. But most of my professional work was in musical comedy as a singing actor ... which was never my real interest, and proved to be something of a dead end. Paid professional work only kept me busy about half the year, so it became clear I'd better find an additional means of earning a living.

The people I knew in New York included Jeff Jones, whom I'd known in Atlanta ... and Berni Wrightson and Alan Weiss. Later on, I got to know a number of other people in the comic book field, including Gray, Cary Bates and Elliot Maggin. They were certainly easy people to relate to! And several of them suggested I submit some plots to the comic book editors.

So I submitted some to an editor at DC comics and he chose a story entitled "Anachronism" which appeared in an issue of WEIRD WESTERN in 1972, drawn by Alex Toth. I tried a few costumed hero stories, but the truth is, I could never really relate to superheroes in long underwear! My time was mostly taken up with the theatre, so I only wrote for the comics sporadically. The one character I really longed to write was Tarzan, but that seemed like an impossible dream in those days.

However, writing comics led me into writing several movie scripts, and I've been able to do several assignments as well as my own pieces ... but they all remain unproduced. I'm currently working on another original screenplay, hoping to get a new literary agent. Hopefully, I'll be able to continue writing "Tarzan" in addition to my other commitments.

KEN: Don, what were your influences? What did you read? Did you ever take any art or writing classes?

DON: No, only the school of hard knocks. I never took any creative writing courses. I simply drew on my theatre background, my reading over the years, my love for art and music, and my passion for the movies. It may seem odd, but much of my concept of story structure actually comes from music ... and by that I mean symphonic music and opera. Developing myself as a writer is something I've continued to do over the years.

Recently, thanks to Gray who's been a strong influence, I've read a great deal of Somerset Maugham. I particularly like his powers of observation and clarity of meaning. At his best, Guy de Maupassant can be very impressive ... and Dickens and Dostoyevsky are two of my favorite novelists. I recently read Cervantes' DON QUIXOTE (yes, all of it) for the first time and loved the spirit of it. And, of course, Shakespeare is always a revelation.

In the popular vein, I love the Sherlock Holmes stories and I'm an active "Sherlockian." Dashiell Hammett, Raymond Chandler and Ian Fleming are definitely on my list, as well as George MacDonald Fraser's "Flashman" novels. Reading the script for Nigel Kneale's "Quatermass" serials of the 1950's for BBC television taught me a great deal about how to develop a story.

Of course, reading ERB's stories when I was young meant a great deal, and writing the strip has given me an excuse to reread some of his books. Although I'm not blind to his faults, I still marvel at his soaring imagination and optimistic spirit.

KEN: What about you, Gray? What were some of your early influences?

GRAY: Well, I took three months at the Chicago Academy of Fine Arts under Jerry Warshaw, and four lessons from the Famous Artists course. As for my favorite books, I highly regard everything Dashiell Hammett and Raymond Chandler wrote. Too bad it wasn't



more. Specialty artists in the comic field that I admire would make a long list. In the area I'm interested in, it would have to include Raymond, Foster, Caniff, Salinas, and so on ... but space wouldn't permit listing them all.

KEN: Gray, besides your work on "Tarzan," I recall that you once did an installment for the '70s adaptation of "A Princess of Mars" for DC comics. I thought it was the most faithful treatment that John Carter ever got in the comics, and was disappointed that you didn't do the ensuing chapters. Have you done any other ERB work in the comic book field?

GRAY: I'd never done anything connected with ERB prior to the Tarzan strip except that John Carter thing for DC. Wait a minute ... there was one other thing for Marvel comics ... was it "Carson of Venus" or one of his others? I'm not sure.

KEN: Could it have been E. L. Arnold's Lt. Gulliver Jones which they adapted in 1971?

GRAY: Yes, you're right ... it was "Warrior of Mars." Anyway, the Carter thing never went anywhere ... and I was very disappointed in it, since the editor saw fit to redraw several panels without consulting me. If he'd requested that changes be made, I'd have been happy to oblige. But he just redrew them ... and as our styles were not compatible, the result left something to be desired.

KEN: Thanks to both of you for this background information. Now, let's concentrate on your current work with the "Tarzan" Sunday page. When UFS handed you the strip, what were their instructions and guidelines? What help were you given in the way of reference materials?

GRAY: Basically, the guidelines for the strip were that we keep it up to date ... not set it in its original time period, much to our chagrin. References? There weren't any. We were left to our own devices.

DON: Also, they were concerned that the strip shouldn't have any controversial political content. Furthermore, since the largest market is overseas, they were concerned that we not indulge in racial or ethnic stereotypes that might offend our foreign readers. I'd pointed out that the Tarzan stories had their roots in Darwin's theory of natural selection, and in the European colonial movement ... "the white man's burden," if you will. And, too, they were concerned that we not do anything to offend Christian fundamentalists or Third World nations. Another concern was that many of our readers didn't know that Tarzan was "John Clayton, Lord Greystoke" ... since so much of my approach depended on that fact. So I've striven to make that dual identity clear.

GRAY: We're usually restricted to 12-week episodes, although there have been exceptions. Violence has to be played down ... which is a real problem with a feature like "Tarzan." It's a challenge to walk the line and not cross it.

DON: That format is pretty rigid, since a 12-week episode has about fifty panels ... and two dozen of these panels will never be printed in most situations, so they are virtual throwaways. It's far from ideal.

As for reference materials, I asked UFS if they'd help me get a set of Tarzan paperbacks at trade discounts, because I didn't want to be constantly handling my own copies of collectible editions which I'd had for years. To my surprise, I received a complete set of Tarzan paperbacks from ERB, Inc., along with a nice letter from the late Mike Pierce ... who was then President of the corporation.

KEN: I know that you both wrestled with the kind of approach you'd use in handling the Tarzan strip. Could you elaborate on this a bit?

DON: Well, speaking for myself, there was only one logical approach. I asked myself the one all-important question: "What kind of stories would ERB be writing today if he were still alive?" For answers, I looked especially at the second half of the Tarzan canon, beginning with Tarzan and the Lost Empire ... as well as to the screenplay for his 1935 serial "The New Adventures of Tarzan." I also took into consideration Fritz Leiber's Tarzan and the Valley of Gold and Philip José Farmer's Tarzan Alive.

Those later ERB stories seemed to acknowledge that the world was gradually growing smaller. In ERB's last published Tarzan story, Tarzan and "The Foreign Legion", we have Tarzan as Lt. Col. John Clayton of the RAF during WWII, acting as an observer on an American flying fortress. When it's shot down and he and the crew parachute into the jungles of Sumatra, one of the crew recognizes Lt. Col. Clayton as Tarzan. Another crewman asks: "Is dat Johnny Weissmuller?" To me, that seemed the right direction, and ERB had pointed out the way.

Beyond this, there were other considerations. I pointed out to UFS that ERB's stories grew out of a time when Africa really was the "dark continent," which simply isn't true any longer. When his stories were first written, there were still parts of the world that were largely unknown ... but TV has changed all that. Today, all our readers have to do is turn on cable TV to get a clear idea of what the world looks like. We couldn't rely on the lure of exotic places anymore, but we COULD play up the fact that the world has gotten progressively smaller.

Times have changed ... which means that many of the elements of the original stories weren't going to be acceptable in a modern setting. Naturally, we couldn't have anything that smacked of a condescending attitude toward native Africans ... which means that Tarzan is no longer "King of the Waziri," but a friend and ally. This puts Tarzan and Muviro squarely on equal footing.

As for the relationship between Tarzan and Jane, it really developed organically. I just couldn't picture Jane as the helpless and long suffering object put there simply for Tarzan to rescue ... this is not the modern woman. The decision to make her independent, feisty and self-assertive came instinctively. It seemed to me that whatever issues existed between man and wife regarding his extended absences would have been resolved long ago ... if they were to stay together.

It's also important to realize that the context for these stories is a newspaper, and that there's value in setting most of them in a recognizably real world that readers can relate to. I felt it was important to vary the tone of the more violent and intense episodes by setting them off against lighter, more humorous stories, so as not to be accused of romanticizing violence!

GRAY: I deferred pretty much to Don on the correct approach to take. He's steeped in the lore, and I respect his opinions. All I asked was that he give me some exciting stuff to draw. Occasionally I'd suggest some story lines ... and he usually complied by taking some germ of an idea of mine and building a solid plot around it.

DON: Yes, for instance ... it was my idea to take Tarzan to the South Seas and the Florida Everglades, and it was Gray's idea to take him to the 1984 Olympics and to Australia. In each case, I did some research and developed the narratives, and provided Gray with some visual reference materials. When Gray wanted to do a story involving horse racing, I read Beryl Markham's *West With the Night* and a biography of her in order to develop the story. I usually warned Gray in advance whenever I wanted to do a "cast of thousands" story ... like taking Tarzan to New York or Pellucidar (talk about Scylla and Charybdis!) because he knows this is tough to format. So it really is a collaboration.

KEN: By placing Tarzan in modern globetrotting situations you've been able to change his apparel, his domain, and other little details. It's been a refreshing gambit, and I think it's made him more realistic, more human. Let's focus on some aspects of the contemporary Tarzan.

DON: The decision to keep the stories contemporary simply evolved. I asked Gray how he felt about it and he said he was comfortable with the idea ... that is, after giving me some solid advice on how to handle the newspaper strip form. So I told Sarah Gillespie at UFS that I'd changed my mind and that it seemed both exciting and challenging to keep the stories contemporary.

From there on, the real problem was not to settle for halfway measures. The world we live in has changed dramatically, even in our own lifetimes, so the stories ought to reflect that. We couldn't just pretend that it was "1939 and holding." So, if we were going to do the stories in the present day, it meant they'd have to be topical and immediate. Abandoning the old formulas meant taking some chances; not every story would work. But I feel the risk was worth it because there's a side of Tarzan that comic book readers have never seen ... if they've never read ERB's original stories. I'm sure there are even some things that ERB didn't explore.

Of course, there are certain things you can't avoid entirely. Such elements as pursuit, capture, escape and rescue are the cornerstones of this kind of melodrama. It's very important to get the story off to a strong start as early as possible in the continuity. There's very little time to stop for character development, to build atmosphere, or to philosophize. These have to be done almost simultaneously with the exposition and plot development.

Having Tarzan travel around the world seemed like the logical thing to do. It was what ERB did in the "New Adventures of Tarzan" and Tarzan and "The Foreign Legion" and in the three short stories later published as Tarzan and the Castaways. After all, why just ape (no pun intended) the kind of African stories ERB wrote when we're not going to be able to do them as well as he did? And let's not forget the Tarzan movies produced by Sy Weintraub in the sixties where he was probably compelled to take Tarzan out of Africa because of the political climate of the times.

GRAY: In keeping Tarzan contemporary, I do enjoy drawing him in the various settings Don outlines for me: Tibet, the South Seas, South America, and so on. Tarzan is a universal character who plays almost anywhere equally well, whether it's in his African jungle, or the Australian Outback, or the Florida Everglades, Paris, Rome, New York, or even Pellucidar ... or, for that matter, another dimension or another planet. Tarzan is amazingly adaptable anywhere you put him.

We always try to keep close to the original concept and, at the same time, to be as realistic as possible. Tarzan sticks to wearing his loin cloth when hanging out in his own domain ... but when visiting other countries and climates he dons suitable attire. He also keeps that distinctive scar on his forehead. He gets his hair cut from time to time (I assume Jane makes him barber up now and then) ... and he even lets his whiskers grow a bit in the Tibetan sequence. He uses all kinds of weapons, although he still favors his trusty knife.

DON: I originally tried to find some justification for keeping Tarzan in a loincloth when he was in the tropics in far corners of the globe. However, Gray very astutely pointed out that it simply wasn't necessary. When Gray put Tarzan in torn-off khakis in "The Black Tigers of Malarang" and in cut-off blue jeans in "Across the Everglades," I knew I had an artist after my own heart, and that all things were possible. From that point on, it really didn't matter whether or not we had Tarzan in a jungle or not. We were free to open up the settings for the stories without regard for readership expectations

Tarzan®

by EDGAR RICE BURROUGHS



based on clichés ... as long as we stayed true to the spirit of ERB's stories. This gave us a lot of latitude. Fortunately, UFS has been supportive, and ERB, Inc. hasn't interfered.

KEN: When Tarzan and Jane go to foreign locales such as Japan or Australia, do you ever get a response from readers in those countries?

GRAY: If there's any mail from foreign countries, UFS hasn't forwarded it to us.

DON: So far, no. Of course, one of the problems in gauging foreign response, or the lack of it, is that we don't know how well the stories are being translated into foreign languages. We don't know if they're accurate, or if they retain any of the original flavor we intended. At least we didn't get any letters from outraged Australians!

KEN: Gray, in your first story, you drew yourself in as the villain, "Mr. Slaughter." ... which was a curious bit of casting. Have you ever cast Don as a story character ... or anybody else?

GRAY: As nearly as I can recall, I'd never drawn myself as a character in any of my stories before, except as a background "extra" in a couple of jobs for the "Space 1999" comics. (The character's name was "Morrow" ... so why not?) No, I haven't used Don as a character in the strip to date. I guess I'm just waiting for him to write himself in. I do enjoy using friends, relatives and film characters to portray the various personalities that Don comes up with in his stories. He often suggests that this guy should look like Peter Lorre or Christopher Lee, or whatever ... so I try to oblige.

KEN: You've used many characters, both major and minor, from ERB's novels. This is another strong point in your favor. Would you care to comment on this?

GRAY: For some time I've wanted to use Korak and Meriem in a story, but the format makes it difficult to use them well. I've held off a long time from using La of Opar, one of the most compelling characters ERB ever created. It seemed a shame just to rehash what has already been done before ... and I feel that La deserves some kind of special treatment.

You can't contemporize Tarzan without knowing the original stories. When you've grown up with these stories, as many of us have, the impact of reading the originals can stay with you for a lifetime. After reading them over the years, it becomes a simple matter to refer to specific things in the original texts. I reread the second half of the canon when I began writing this strip.

Apart from being in the wild, Tarzan seems most fundamentally himself when we see him relating to the people he really knows. It seemed the best way to accomplish this was to bring in as many of the secondary characters from the original stories as possible ... without making any elaborate justifications for using them in the present day.

For instance, I felt that Tarzan's relationship with Paul D'Arnot, whom I turned into an intelligence officer for the French Navy, and Muviro, the chief of the Waziri, should be explored. Wayne Colt from Tarzan the Invincible became a CIA agent; Samuel T. Philander from Tarzan of the Apes became a professor of ornithology. Doing that sort of things relieves us of the frequent burden of having to include exposition every time Tarzan meets someone new. We can avoid wasting time that way, as well as indulging in a lot of shopworn "running around the bush" clichés.

KEN: You've introduced some very interesting characters, too ... for instance, in "Across the Everglades" you have Tarzan rescue the kidnapped son of Jane's cousin, a certain

Ann Carter. Is he any relation to a certain famous Virginian soldier? Enlighten us!

DON: Absolutely! One of the appeals of that story for me was the notion that I could have Tarzan rescue John Carter's great, great, great nephew, and that Jane might be even distantly related to that gallant Virginian ... or Barsoomian, depending on your frame of reference.

KEN: And that's not the only "in" thing for fans who read the strip, so it's always a challenge for readers to search them out. Pete Ogden, Editor of ERBANIA, said he recognized Beryl Markham immediately! But to go on, have there been any characters or storylines that you've been unable to use in the strip? If so, could you elaborate?

GRAY: There was some resistance at first, on the part of UFS, to using stories set in fantasy lands like Pellucidar, but Don managed to persuade them to relent.

DON: Yes, one of the trade-offs in making the stories really contemporary is that the lost civilizations simply don't play as well. In fact, I'm not sure they play at all. In a world where we have satellites in space capable of examining the most remote and minute areas of the earth's surface, if there were any lost cities in existence today we'd know about them. As fond as I am of ERB's lost lands and cities, I've shied away from using most of them.

The limitations of the format make it difficult to tell expansive stories. If I'd realized just how limiting the format was going to be I wouldn't have attempted the first two stories I turned out. As Gray said, they should have been 26-week episodes instead of 12. Even though the syndicate has been very understanding about occasionally letting us expand the continuity to 14 weeks, doing a well-developed story is tough.

Unfortunately, this applies to one of my favorite characters, La of Opar. For some time I've wanted to use her in a story, but the limited format of the strip makes real character development hard to do.

KEN: During your seven years together, you've collaborated on nearly three dozen stories ... and you appear to have a very solid working relationship. Let's talk about the nuts and bolts of producing the strip. How do you develop your story ideas?

GRAY: I defer the procedure and development to you, Don!

DON: Okay. You couldn't hope for a better partner than Gray. He's the best! In terms of developing the stories, I used to keep a notebook full of ideas for future stories. Now that I'm using a computer, I keep my notes in a computer file. I also collect newspaper and magazine clippings that seem stimulating and might give me background material for a story.

Then Gray and I have discussions, either on the phone or when we get together socially. We feel it's important for us to communicate in order to create better stories. We compare notes and clippings, and bat around some basic ideas to see how we feel about them. Then I write the complete script for a story, installment by installment, in order to make it as tight as possible. In this way we're able to get as much story development as the format will allow.

GRAY: Once I have the finished script, it's just a matter of juggling and scheduling "Tarzan" along with my other assignments. We have to keep at least seven weeks ahead of publication. Sometimes I've been right on deadline, and sometimes thirteen or fourteen weeks ahead. A few times I've had the help of a penciler such as Ron Wagner, Rob Orzechowski or Joe Brozowski. I went over deadline once. The syndicate used to cover late charges ... but now they just deduct them from your paycheck, so you don't

let it happen again!

DON: Gray was a lot of help getting me used to the form. It's rather different from the comic book business; the two media have less in common than meets the eye. It means that I'd have to make compromises in the way I'd ideally like to write. For instance, I had to face the fact that it was going to be virtually impossible to do parallel plot threads the way ERB did them in his novels. Furthermore, it became apparent that the time frame for the story, in terms of real time, usually had to be no more than two or three days. Beyond that, I had to exercise a lot of self-censorship. I argued that we could threaten anything in the stories, as long as we resolved them within the bounds of good taste.

KEN: Has the syndicate ever blue-penciled your stories or artwork?

GRAY: UFS once objected to the clothing, or lack of it, on a female character I'd drawn in a Brazilian sequence. The protest was over a sort of bikini bottom. But when I pointed out that the lingerie and swimsuit models in other pages of that same paper wore as little, or even less, they had to agree.

KEN: I remember that sequence well. And as one of the best artists of the female form around, it's good to know you won your point. Don ... how about your experience with censorship?

DON: Early on, some of the dialogue in my stories was softened ... and there are lines in some of them that I simply didn't write. In 1983, the syndicate vetoed me when I wanted to take Tarzan to Soviet-occupied Afghanistan in a story involving the Mujahadin, heroin smuggling and gun running. The climax was going to be Tarzan facing a Soviet Mig fighter, armed only with his bow and arrows. You can imagine how I felt when James Bond and Rambo got there first ... four years later! The action taking place in "The Living Daylights" was very similar to what I originally had in mind for Tarzan. It was frustrating.

KEN: What are your future plans for the strip.

DON: For the time being, I think we'll continue in the direction we've been going. That means alternating the locations between Africa or some other jungle setting, and some other parts of the world. It also means varying the tone of the stories from the very serious to the light comic. Above all, we want to maintain a sense of variety.

KEN: Do your future plans include doing more fantasy? Tracking Tarzan to different exotic locales he hasn't visited before? Pitting him against tougher odds and testing his mettle to the utmost?

DON: Sure. Gray wants to do a story involving professional wrestling, and I think it can work. In addition to the African stories, we're planning to take Tarzan to the Brazilian rain forest, Hong Kong and Soviet Siberia, the Arctic or Antarctic, the Pacific Northwest ... and eventually to the land of Yoka from ERB's *The Mucker*. I'm afraid we had to drop our plans to set a story in mainland China because of the recent political developments there.

KEN: I know it's impossible in this brief discussion to explore your full seven year stint on the strip, but I'd like a few of your comments on its joys, rewards, satisfactions, frustrations and disappointments ... okay?



GRAY: No extraordinary highlights really ... just a fairly steady stream of satisfaction in doing something I enjoy. I can't speak for Don, but I've worked hard to make the feature as good as possible. One drawback is that there's been so little feedback ... none at all from Burroughs or the syndicate. A few letters, maybe three or four, come in every year from the fans, but it's been like working in a vacuum. I've had a lot of fun just the same, delineating one of my most favorite childhood heroes. It's been a gratifying opportunity that I wouldn't have passed up in any case.

I've enjoyed seeing the page printed in color. Recently, the engravers increased the number of colors to over a hundred! As for frustrations, the primary one was the dropping of the top tier by Asbury Park Press ... and the apathy of both the UFS and the Burroughs people regarding promotion. Added to this is a general decline of public interest in adventure strips. It's upsetting not being able to find out how many papers still carry the strip, or in what other published formats Tarzan appears ... such as reprints, albums, etc. And then, of course, not being able to squeeze another dollar out of the whole project.

DON: The two most gratifying things for me have been the chance to work with Gray and for his getting me the opportunity to do Tarzan stories ... which is a dream come true. Working with Gray is a real pleasure and I can't think of anyone better qualified to be drawing Tarzan today. His Tarzan is a powerful, imposing figure who embodies grace as well as strength. Here's a Tarzan who looks and behaves like a real person in a real world. This makes a perfect complement to the way I try to write.

When ERB collectors show off their treasures, I don't have that much to display ... materially speaking. But I do have a group of published Tarzan stories I've written, and that makes me a member of an exclusive club.

The format of the strip can be frustrating. The lack of promotion by ERB, Inc. and UFS has been far more frustrating. The current management of ERB, Inc. has never given us any thanks or acknowledgement of any kind. After writing and drawing seven years' worth of material for the strip, we've never received a rate increase.

KEN: Could you describe your working relationship with United Features Syndicate and Edgar Rice Burroughs, Inc.?

GRAY: With UFS, I'd characterize it as a pleasant and agreeable one, despite some of the problems already mentioned. Sarah Gillespie, Amy Brunger, Pat Redding and all the others in the comic art department have always been most cordial. As for ERB, Inc., there's just no contact.

DON: My relationship with the ladies who have edited the strip have also been most cordial. Ann Marie Queale took over the script editing from Sarah, and I must have driven her crazy with my bloodthirsty plots, but she was very nice. When she left, Louise Di Re took over and was really in our corner. When Louise was promoted, Diana Shuh, who's also mighty nice, took over the editing job briefly. Amy Brunger, our current editor, is a particular delight. Like Gray, I don't have any relationship with ERB, Inc. at the present time.

KEN: With the strip being carried by so few papers ... at least in the USA, do you feel it's being properly or actively promoted?

GRAY: Promotion? We've seen no evidence of it. The interest just doesn't seem to be there.

DON: I'm not aware of any promotion at all, either by ERB, Inc. or UFS. For some time I'd hoped we'd be able to expand the number of papers that carried the strip. I

understand that we've managed to pick up at least one newspaper in the USA since I've been on the strip. Unfortunately, no one seems interested in promoting it as far as I can see. If I hadn't taken it upon myself to do a salute to Tarzan's 75th anniversary in 1987, I don't believe anything would have been done about it. Gray and I have conjectured, from time to time, that we COULD well be the last team to produce the "Tarzan" strip.

KEN: What has been the response from readers?

GRAY: The comments from readers are always favorable. We haven't been taken to task for anything except, perhaps, for not doing more fantasy type stories.

DON: The mail we've received has generally been very positive ... what there is of it. Apart from several letters from Bob Hyde and a few of the faithful, there's been surprisingly little response from Tarzan fans. It makes us feel we're playing to empty houses.

KEN: Hopefully, this interview will help stimulate some response from more of your readers ... at least in the sector of Burroughs fandom. Would you like to comment on the state of the newspaper adventure strip today?

DON: It's really very sad, but I'm afraid times and tastes change. Newspapers are no longer the great medium for information, or the molders of public opinion that they once were in America. As I've said before, it grieves me that there's a generation of kids growing up with little or no awareness of who Tarzan is.

GRAY: The situation of adventure strips today is plainly a very sad one. Newspaper readership has changed over the years, for one thing. It used to be Dad and the kiddies who bought the paper to revel in the glories of "Flash Gordon," "Prince Valiant," "Buck Rogers," "Terry & the Pirates," and the like. The polls now indicate that it's Mom who buys the paper and has the time to read it. Dad's too busy and gets his news from the tube. Ditto for the kids. And, of course, the kids have their comic books ... these black sheep cousins of newspaper strips who've managed to free themselves from the shackles of censorship and limited imagination to become a thriving business ... and to appeal to a wider readership than ever before in our history.

KEN: Many fans who depended on that paper for the strip in a half-page format did write ... but to no avail. What can the fans do to be more supportive? I hope that every reader of this interview contacts the features editor of his local newspaper, and requests that they carry the strip! What do you suggest beyond that?

DON: Reorganize an active ERB fandom. Remember those letter-writing campaigns back in the sixties? The fans wrote in behalf of the Tarzan strip, the movies, the comics ... even that awful TV show. Organize a mass write-in campaign to let ERB, Inc. know that you want to see Tarzan actively promoted again. Let them know what a valuable asset they've been wasting! Are the fans willing to let UFS know how they feel about the Tarzan Sunday strip ... either positive or negative, but definite? Are they willing to write their local papers and make an effort to convince them to pick up the Sunday page? Get that ERB commemorative postal stamp approved by the postal service. The idea has been languishing for over thirty years. Write the comic book publishing companies and let them know you want to see Tarzan back in regular title or graphic novels. In short, make some noise!

I hate to sound like an alarmist, but unless something is done in the next few years, it's going to be too late. ERB, Inc. must be made aware that they're losing the prime

audience for their most valuable character. Demographics are going to make Tarzan as dead an issue as the Western movie genre ... and as forgotten as "Tom Swift" and "The Rover Boys" if something isn't done. We fans just can't take it for granted that Tarzan is going to continue to mean something special in the years to come.

Let's face it! There haven't been regularly produced Tarzan movies for over twenty years. There hasn't been a Tarzan comic for ten years ... and the Tarzan strip is carried by only a handful of North American papers. The kids growing up today don't have a clear idea of the character.

The motion picture business sees Tarzan as "damaged goods" after such atrocities as those perpetrated by the Dereks and that abomination that was on CBS television ... both of which did more harm than all of those Weissmuller-style potboilers. The relatively mild commercial success of "Greystoke" certainly didn't pave the way for a Tarzan revival.

Frankly, it annoys me when as mediocre a film as "Batman" can become the runaway hit that it was, while Tarzan goes languishing for attention. But, you see, "Batman" has been kept in the public eye and the producers nursed the project for nine years to create some of the biggest hype in memory for it! The only way for Tarzan to return to the pop culture mainstream (and he's certainly NOT there now!) is by careful promotion by PROFESSIONALS! Actually, the job of bringing Tarzan back into public awareness needs to be done by a public relations firm.

One way to set this in motion is with a new Tarzan comic book or a series of Tarzan graphic novels ... or better yet, both. But there must be a strong financial incentive to the creators in order to make these items viable contenders in the highly competitive comic book marketplace. The mere fact that they would be Tarzan titles is simply not enough to guarantee success. They'd have to be good ... and they'd have to be well promoted.

KEN: You're right on all counts. So let's look beyond the limits of the Tarzan strip. Have you considered doing Tarzan in another format ... such as comic books, graphic novels, or even films?

GRAY: We will consider doing Tarzan in another format such as a graphic novel IF WHEN it's offered. Interested fans should make their feelings known by contacting the various publishers.

DON: Definitely! I'd love to write Tarzan for either a graphic novel or a regular comic book. Since I've had some screen writing experience, I'd love to write Tarzan either as an original screenplay or as an adaptation of ERB's work for the screen. I feel I'm equipped for the job.

In late August I had a very significant discussion with one of the top execs of a major comic book company. I made it very clear that Gray and I want to do Tarzan for the comics. In turn, I was assured that they definitely want to publish new Tarzan books ... either as graphic novels or possibly as regular series. The problem is ERB, Inc., which has refused to deal with them. The publisher (whose name I'm not at liberty to disclose) assures me that if we can open up a positive line of communication with ERB, Inc., they will attempt to negotiate in good faith. The publisher doesn't want to deal with another rebuff ... that is, ERB, Inc.'s refusal to negotiate anything at all. Meanwhile I'm providing the publisher with samples of the stories Gray and I have done. If we can just get some assurance from ERB, Inc. that they will listen to what we have to offer, then we'll be a step closer to getting Tarzan back into print in comics. They are the variable in this equation. I know this is what Gray and I want, and I think the fans want it too.

Tarzan

by EDGAR RICE BURROUGHS



YOU SEE, IT'S A PICTURE OF, AND THEY'LL BE WAITING FOR US.



THEN LET'S NOT DISAPPOINT THEM.



I'LL PUSH THE CAR DOWN LONG IT WILL BE.

SOUTH OF THE TROPICAN AND PLANT. HE HAD ENTERED THE STUNDS OF THE COUNTRY OCCURRED BY THE MARCHES DE WALKER IN A DE SPANISH COUNTRY TO THE FOLKS KNOWING OF HIS OWN...

THIS IS YOUR LAST CHANCE TO BE GOUT. NOW AM I WITH THE MARCHES DE WALKER. IN ANY CASE, THIS IS WILL BE NOTHING THE A THIRTEEN CAN DO TO HELP US. HE ARE CHASED.



YOU SHOULD KNOW BETTER THAN TO SLEAZE IT. PULL NOW. LET'S GO. WE CAN DO HERE TO DO.

IT'S A TRAP. THE MARCHES DE WALKER KESTER ATTACK DOES HIS TROOP. HE WOULD BE IN ROUND AS HE WAS KESTER. HE PLANNED.



THAT WAS LET'S NOT DISAPPOINT THEM. LET'S NOT DISAPPOINT THEM. LET'S NOT DISAPPOINT THEM.



THEY'RE WAITING FOR US. THEY'RE WAITING FOR US. THEY'RE WAITING FOR US.



WELCOME, ANIMAL. I'VE GOT YOU AS JUST IN TIME TO PLAY MY GAME.



Copyright © 1994 by Edgar Rice Burroughs, Inc. All rights reserved. Tarzan is a trademark of Edgar Rice Burroughs, Inc. and used by permission.

KEN: That would be an exciting development! If such a project came to fruition, would you approach Tarzan in the same way as in the Sunday strip, or would you alter your concepts?

GREY: In such a format, Tarzan would have the advantage of better printing, more space in which to depict the details of his adventures, and far less censorship ... but he would still be the same Tarzan.

DON: I'm sure it would call for some reassessment. A different medium would require us to reconsider our approach and content very carefully. Anyone who buys a comic or a graphic novel has already made a leap of faith ... which opens up a fuller range of story possibilities. It means not merely longer stories, but more fully developed ones ... with more fantasy-oriented premises, more bizarre characters, more parallel plot threads, more extended action scenes, and deeper character development. If we moved the stories back into period, I'd be much more comfortable about using ERB's lost lands and cities, as well as creating some new ones.

But first, I'd want to restudy the original stories and have discussions with Gray. Then, I think, it would be an excellent idea to open a forum with ERB fans and find out how they feel. Recently, a fan wrote me and suggested we take Tarzan to Barsom in the strip ... a thought which had crossed my mind, by the way. However, the idea is too much for the newspaper strip format. In fact, so was the idea of taking Tarzan to Pellucidar, but we wanted to do something special for Tarzan's 75th anniversary. But ... a Barsomian adventure is perfect for a graphic novel, or even for a graphic novel of two or three volumes.

Obviously, the buying public for a new Tarzan series in a regular comic book or graphic novel would extend far beyond the boundaries of traditional ERB fandom. Therefore, the character isn't being well-served if you're writing ONLY for the fans. That's like preaching to the converted. Hopefully, a lot of people who've never read the original stories might discover them through the comics. So you've got to keep the general public in mind when you write the stories. But I'd never want to be a party to any project which I thought was demeaning to the character of Tarzan in any way. He's been done far too many wrongs in the past.

We really need to get the fans on our side. If they care about seeing Tarzan done with respect ... but not the kind of respect that stifles ... and energetic commitment, then I hope they would support us.

KEN: This has been a most interesting and challenging conversation. We certainly appreciate the time you've taken to talk to us. Good luck to both of you! Before I sign off, are there any final comments you'd like to make?

DON: Thanks, Ken. It's good to see the BURROUGHS BULLETIN and the BURROUGHS BIBLIOPHILES back in the land of the living. I'd like to wish George McWhorter the best of luck with them, and to thank you, Ken, for your interest and support.

GRAY: I'll close by thanking you again for your continued interest in our efforts, and by thanking in advance all the readers for their loyalty and support. Let's keep the apeman swinging!

* * *



Richard A. Lupoff

Almost twenty-five years ago I wrote a book about Edgar Rice Burroughs. It was pretty successful. It went through two hardcover and three paperback editions, and now that it's out of print, it's become something of a collector's item in its own right. Not long ago I spotted a copy of the second-best edition on a bookdealer's table. The dealer launched into a sales pitch for the book, telling me how wonderful it was, how important it was, and what a grand bargain he could offer me ... just \$200 and the book would be mine. I told him that I already had a copy, thanks just the same, and went on my way ... without telling him I was the author.

Maybe, one of these days, some entrepreneur will see fit to put it back in print. The book needs a little updating, but for the most part, in 1989, I'm willing to stand by the things I said in 1965. Near the end of that book, **EDGAR RICE BURROUGHS: MASTER OF ADVENTURE**, I made the following statement:

"Regarding the final standing of Edgar Rice Burroughs in American letters, the obvious closing remark for this book would be: 'Only time will tell.' But fifty-three years have passed since the publication of **A PRINCESS OF MARS** and **TARZAN OF THE APES** in **THE ALL-STORY**, and time is already beginning to tell. Burroughs' popularity with

the reading public remains high. His science fiction stories continue to be read in their own right, and to influence the works of today's authors...

The fantastic worlds of Edgar Rice Burroughs are never-never lands, dream worlds where virtue and courage win honor and beauty, where evil can be identified and confronted, and despite all odds defeated. If the worlds of Burroughs provide mere adolescent wish-fulfillment, perhaps we can use a little less sophistication and a little more of the virtue and courage ERB espoused."

It's hard to believe that very nearly a quarter century has passed since I wrote those words. Only four years after my book was published, Neil Armstrong and Buzz Aldrin walked on the surface of the moon. And, alas, they encountered no Va-gas, Kalkars or U-gas. If present plans are carried out, many of us will live to see Soviet and American explorers set foot on the dead sea bottoms of Mars. Will they be greeted by John Carter, Dejah Thoris, Tars Tarkas and the rest of that wonderful crew? Unlikely, I'm afraid ... very, very unlikely.

But Edgar Rice Burroughs gave us those wonderful dream worlds. They have lived now for seventy-five years. Burroughs' books are as readable, as thrilling as ever. His characters are no less colorful and appealing, his settings no less picturesque, his stories no less pleasing. You read Burroughs for pleasure and you come away feeling better. That's enough. That's plenty!

... Richard A. Lupoff
June, 1989

EDGAR RICE BURROUGHS: A FOND MEMORY

by
Samuel A. Peeples

I was about ten years old, and living in Salt Lake City, Utah, when I first discovered the pleasures of reading Edgar Rice Burroughs. My mother had recently married Sergeant Samuel F. Ward of the U. S. Army, giving up a career in show business to do so. She'd had some success, having once been a featured equestrian in Hagenbeck & Wallace's circus, and a bit later appeared in silent films, and sang on radio as well as in a number of tab theatrical musicals and touring company productions, usually (because of her beautiful figure) as a native girl ... such as "Tondelayo" and similar roles in several plays like **WHITE SHADOWS IN THE SOUTH SEAS**.

Being fixed in one town for the first time in my memory, and going to the same school for more than one term, I was bored and restless. I saw all the movies an Army sergeant's pay could afford and then discovered the public library. It was a major revelation; until that time I read a few of my mother's discarded pulp magazines (she was particularly fond of **WEIRD TALES** and **CLUES**) but that was about it. I much preferred watching plays backstage, or circus performers, and best of all, movies. I was shunted downstairs to the juvenile section, and a very kind librarian asked me questions about what I liked to read, and came up with the astute decision that I was a natural for high adventure (I still am!). She recommended a series of caveman adventures which I devoured at the rate of one and even two at a sitting! They were great, but whetted my appetite for something more ...

An older boy, one of a group who were discussing the merits of various authors they liked, raved about Tarzan and his author, Edgar Rice Burroughs. The librarian in the adult section had some doubts about my taking out books from there, but a brief reading test assured her I could handle them (I'd been taught to read by my mother before I was four). Having no idea of the continuity of the Tarzan stories, I started in on **JUNGLE TALES OF TARZAN** and was lost forever under the magic spell of Edgar Rice Burroughs. I skipped meals, refused to go out, even hated taking time to go to the bathroom away from my newfound love. I went through the Tarzan books in a matter of days. For some reason, I resisted getting involved with the Martian series, but when I did ... **BINGO!** I had found my favorites of all time!

About that same time, my stepdad, who loved Zane Grey but had never read ERB, started reading the Westerns out loud to my mother and myself. Suddenly I had twin loves, Edgar Rice Burroughs and Zane Grey, and it would be very difficult (actually quite impossible) to name the one I preferred. From the late 1920's on, I read their serials in the magazines (when I could afford to buy them) and then, again, when the public library wherever I happened to be stocked them.

It was when I was about twelve that I noticed a peculiar thing: Zane Grey was in every public library, but Edgar Rice Burroughs was not. Being of an inquisitive mind, I wanted to know why. Since back then the public librarians seemed to feel they were a few cuts above the general public, and most certainly self-appointed guardians of their morals, few of them would bother to reply to a boy's persistent questions and attempts to understand the adult ways of thinking. But, by stubbornly asking the same questions in many libraries of many



"I started in on **JUNGLE TALES OF TARZAN** ... and was lost forever under the magic spell of ERB."

different librarians, I slowly worked it out. But the truth is, the answer baffled me ... and still does! It became evident that Tarzan was not only literary trash (ask any national critic!) but also of dubious morality. As for the Martian series ... well, that sort of ridiculous nonsense was impossible and probably damaging to juvenile minds!

Since my mother's family were native Americans (Cherokee and Cree) of a somewhat liberal bent, and since show business had its own standards of social acceptance (and morality, needless to say), I found the Puritanish attitude confounding, to say the least. I represented a strange dichotomy of thought; Zane Grey (probably because he was the most popular writer in the world at that time) was available in every public library, despite his prose style, even being commonly referred to by the literary critics (that strange breed of do-nothings) as "The Writer of Purple Prose" ... a play on one of his most famous titles!

To puzzle me further, the then popular Elinor Glynn, one of the sexiest writers ever to use purple ink (Zane Grey did too ... probably as an in-joke for his critics' benefit) was in almost every library. It seems that if an author's writings titillated the librarian's old maid instincts, they automatically became acceptable literature ...! When I see the current sexually explicit, degradingly pornographic material available to even the youngest readers, I marvel that the world has changed so much in just a half-century!

I've often wondered what one of those hypocritical old biddies who used to dictate what we could read would think about Philip José Farmer's disturbingly pornographic version of Tarzan. Oddly enough, even though I know Farmer and consider him a vastly talented writer, I find myself thinking that such material has no place in the reading of a juvenile worshipper of the Lord of the Apes, so perhaps I have no right to judge the long-ago attitudes of the librarians I knew!

While movies still provided a mainstay of entertainment for me during those early years, it was a time when Edgar Rice Burroughs' yarns were not considered good motion picture sources. A few years before, there had been some marvelous serials, and even a fine feature, **TARZAN AND THE GOLDEN LION**, but I had never had the good fortune to see one of them.

I'd seen still photos of Elmo Lincoln, of course, and often wished I'd been born a few years earlier so I could have enjoyed them! Then, in 1929, everything changed, and Universal came out with the wonderful serial, **TARZAN THE MIGHTY**. My mother had gone back to show business by then, and traveling as much as we did, ... I missed a number of episodes. But Frank Merrill, to me, was Tarzan, and in some ways, he still is! In many theatres back then, sound equipment had already been installed and it may surprise some fans that Tarzan's victory cry of the bull ape was not originated by MGM for Johnny Weissmuller (far better though it was!). I remember the thrill of hearing Tarzan's mighty fist thumping his chest while he emitted an animal-like bellow! I've hoped for many years that a print of this serial might eventually be found, but so far, to my knowledge, no luck! Not so, however, with the Frank Merrill sequel, **TARZAN THE TIGER**; a fine, clear print of every episode of this wonder still exists, although a bit hard to find. I have it on videotape, every episode, complete to the original sound and effects disc ... including the bull ape's cry! While I've viewed it many times, and found it interesting, even enjoyable, I realize now (or perhaps I'm more critical?) that it wasn't the wonder I once thought it was.



"I resisted getting involved with the Martian series, but when I did ... BINGO! I had found my favorites of all time!"

And, after the second Frank Merrill opus ... nothing! For three long years, I (and millions of other kids hooked on ERB) hungered for some real screen action. In 1932, during the Depression, when a quarter was a week's allowance (and sometimes a month's!), MGM came out with **TARZAN THE APE MAN**. It wasn't the letter of ERB's concept, but just the same it was Tarzan! Johnny Weissmuller brought the jungle man to life, and as for his victory cry ... well, it's still being used nearly sixty years later.

I sold the **CALL-BULLETIN** after school in San Francisco for extra money in order to go see that film. I've never forgotten the throbbing drums of the opening title music! From that moment on, it was a truly memorable experience! Although versions truer to ERB's original concept have been produced in the wide-screen and color with superb effects, none of them match that supreme moment at the end of **TARZAN THE APE MAN** when the Lord of the Jungle dives into the pygmy's pit to face the gigantic anthropoid killer with only his knife to even the odds! There are, in fact, very few filmic moments to equal it!

It was about that time I decided that I had to be a writer. I had a few amateur things published, even had a vignette bought by a national magazine when I was thirteen. RKO

optioned a science-fiction piece I sent them back in 1933, and I even won a national contest for an ending to a mystery picture being highly publicized. But growing up began to take most of my time, and with the Great Depression, finding a job ... any kind of job. Dreams of college and a writing career faded against that hard reality; they became simply that ... dreams.



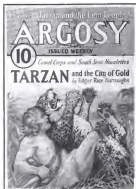
"Frank Merrill, to me, WAS Tarzan, and, in some ways, he still is!"

But I'd kept on reading Zane Grey and Edgar Rice Burroughs ... and I remember the tough time I had getting dimes to buy the issues of **ARGOSY** when he returned to that magazine in 1932 with **TARZAN AND THE CITY OF GOLD**. As for the 25¢ necessary to purchase **BLUE BOOK** or **WEIRD TALES**, forget it! I had to jaunt used magazine stores to find them for a nickle apiece. And, since I'd discovered Otis Adelbert Kline (I'm still very fond of him) and a few other ERB imitators, my money never seemed to go far enough.

Back in the early 1930's I went to grammar school with Forrest J. Ackerman (we're still friends!) and I remember seeing him carrying the latest A. Merritt and Edgar Rice Burroughs novels home.

At \$2 each, they were far from my grasp, unless I could find used copies (not always easy) for 35¢ at Holmes' or King's book store. I remember being stung by the unfairness of life, that Forry could have all the new titles that I could only wish for! Actually, the last time I visited Forry at his Ackermansion, damned if I didn't feel the same way!

But reading my favorites only whetted my desire to write ... and write I did! Anywhere, everywhere! I made at least half of the amateur magazines back then, and most of the letter



"I remember the tough times I had getting dimes to buy the issues of ARGOSY when ERB returned to that magazine in 1932 with TARZAN AND THE CITY OF GOLD."

he would write one for free. television at that time, it did the trick. My teleplay for TALES OF WELLS FARGO was the first of 327 that were eventually produced, including the second pilot of STAR TREK, which sold the series to NBC ... plus a half-dozen feature pictures including two of the four WALKING TALL films, plus producing another three hundred or so television and theatrical films, and being an executive at Universal, M-G-M, and 20th Century Fox.

Thirty years later, I'm retired, and once again have time to reread my collection of ERB. And once again, I find myself thinking about writing again...

Such is the debt I owe Edgar Rice Burroughs. Not just for all the endless hours of pleasure he has given me, but also for the wonderful, positive effect he has had on my life. Thank you, ERB ... and KAOR, friends!

... Samuel A. Peeples

STAR TREK

"WHERE NO MAN HAS GONE BEFORE"

WRITER: Samuel A. Peeples
DIRECTOR: James Goldstone

columns in the SF mags. Then the war came along and I got married, and such childish dreams were shoved aside. But I kept on writing even then. My wife read my stuff and encouraged me to keep trying. When the war ended, she took a job so I could write; and for four long terrible years I did just that. I accumulated more than three hundred rejection slips ... which slowly changed to long, encouraging letters.

Zane Grey was gone, but his books still appeared; Edgar Rice Burroughs seemed to be slowing down. In the middle of 1949, Harper & Brothers bought my first novel, THE DREAM ENDS IN FURY. When it was published, I sent an inscribed copy of it to ERB. In that inscription I told the truth, that he had been a primary source of inspiration to me. He still is. The letter I received back, thanking me for the copy of my book, had been dictated to his secretary and signed by her; but it was a nice, friendly letter. A year or so later, ERB was gone, too.

In 1958 I was given an opportunity in Hollywood by Frank Gruber, who got me a TV assignment (a hard task) by guaranteeing my work; if I didn't turn in an acceptable script,

Since he was probably one of the highest paid writers in



"It wasn't the letter of ERB's concept, but just the same it was Tarzan! Johnny Weissmuller brought the jungle man to life, and as for his victory cry ... well, it is still being used nearly sixty years later!"

(NOTE: When I was approached by the editor of the BB for a brief article, I had to beg off because of a pressing engagement with the Amtorian League of Nations, but I gave him a page out of my diaries which I thought might be of interest. It harks back to my days in Havatoo with Ero Shan who gave me a few insights on "slates and sponges." As an amanuensis I leave something to be desired. However, I have recorded Ero Shan's words as faithfully as possible. C.N.)

* * *

"It is our belief that we come into this world as blank slates ready to be written upon, or as sponges ready to absorb knowledge. Like all slates and sponges, our matrices are already formed and genetically programmed to receive information. The information we receive is of the utmost importance in developing our true natures. False information depresses the spirit and may sometimes take an entire life sojourn to correct. Blind alleys may delay the evolving spirit indefinitely.

In Havatoo, we have developed a program of correct information culled from the life experiences of our greatest scientists, artists and soldiers over countless generations on Amtor. This information is fed subliminally to our newborn through audiovisual devices, so that all achieve cultural and intellectual awareness at approximately the same point in their development. We call this awareness the 'Kolar' or first plateau of learning, from which point of vantage our young are able to scan the vistas of their true natures.

Standing, as it were, on the mount of Kolar, our young are able to progress to the next stage of introspection, in which their occupations and life objectives are made clear to them. Some choose to lead, others to serve. Genetic aberrations occur rarely, and deception is exposed through psychological testing by order of the Sanjiran. Crime has been virtually eliminated in our culture, while incentive for research and creativity is encouraged and handsomely rewarded. From what you tell me, your home planet writer, Edgar Rice Burroughs, would be an acceptable audiovisual programmer for the young of Havatoo."

* * *

CARSON
OF VENUS



"MARCIA OF THE DOORSTEP" by EDGAR RICE BURROUGHS

(A Review by Henry H. Heins)



Henry H. Heins

(EDITOR'S NOTE: Mr. Heins reviewed this unpublished ERB story in July, 1966 and his review was published with omissions in ERB-dom #67 in February, 1973. He has restored the omissions and updated the review for republication in the BURROUGHS BULLETIN, sending in the following comment:

"When Caz printed it in 1973 he left out portions ... probably in deference to anyone who might take offense at racial slurs real or imagined. Since I had originally typed the review for Hulbert Burroughs, indicating not only ERB's original words, but also his own softening of the text, I didn't feel it would cause offense to anyone if published as is ... but I'll let you be the judge."

In 1966 and again in 1973, Mr. Heins made a strong appeal to ERB, Inc. to have the story published. We wholeheartedly renew his appeal in 1990.)

With excellent characterizations of a proud but lovable Shakespearean actor, and a shyster lawyer to end all shyster lawyers, *MARCIA OF THE DOORSTEP* comes through as perhaps the best of all the "realistic" novels which Edgar Rice Burroughs penned about modern life in the United States.

It is a novel of blackmail and society high and low, of shipwreck and a desert island, of Broadway and Hollywood, of stunt flying and coyote hunting, all intertwined with the life of a "doorstep baby" who grows up to be a fine young lady and falls in love with her own brother.

Mingled in with all this are unmistakable reflections of the author's own life and experience, from being a business failure to cruising the Pacific.

Just as *THE GIRL FROM HOLLYWOOD* (written in 1921-1922) was a later development of the type of story which ERB wrote in *THE GIRL FROM FARRIS'S* (1913-1914), so *MARCIA OF THE DOORSTEP* (1924) is a further development of both. And later on, in 1927, *YOU LUCKY GIRL!* would continue the same vein still further.

One wonders if ERB did not write *MARCIA* for the Macaulay market (which consisted to some extent of the "soap opera" type of love story for women readers), since it followed from his pen immediately after the first success of *THE GIRL FROM HOLLYWOOD* as a Macaulay publication. For some reason it was either never submitted, or never accepted.

But it would doubtless have made a popular book, in those days. Burroughs was at the height of his writing powers. *MARCIA* was the only thing he wrote that year (1924). It followed his completion of *TARZAN AND THE ANT MEN* the previous year, and from it in 1925 he would turn to part three of *THE MOON MAID* and then *THE MASTER MIND OF MARS*.

The manuscript runs to 294 typed pages, double-spaced, estimated at 125,000 words. Richard Lupoff states it to be "Burroughs' longest single story ... double the size of a typical novel." I read it in two evenings, and did not find it to drag; on the contrary, I was reluctant to put it down for interruptions.

In *MARCIA OF THE DOORSTEP* there are major elements of *THE MUCKER* and minor elements of *THE MONSTER MEN*. The shipwreck and lifeboat scenes are very reminiscent of *THE RETURN OF TARZAN* (which itself was written a few months after the sinking of the *Titanic* in 1912, and reflects that marine disaster quite closely at some points).

There is also one page (60) of simple fetish-sex, which, while totally innocent in its context, is completely unlike anything I have ever read in Burroughs: the family is preparing to go out for the evening, and the aging actor is called first into his wife's bedroom to hook her garters, and from there to his daughter's room to adjust her bra. Perhaps this was a publisher's suggestion, to inject a little sex into the story; but if so, ERB's failure to produce anything more titillating than this may have accounted for the rejection of the manuscript.

The story opens with a suicide in the first chapter. John Hancock Chase, Jr., only child of Maryland's former United States Senator, is being blackmailed in New York by shady attorney Max Heimer. The year is 1906. Chase, with a wife and child of his own, has been presented with evidence that during a night of drunken oblivion he fathered a child by a blowzy tramp named Mame Myerz. Heimer has already milked him dry, and Chase shoots himself to spare his family the shame of disclosure.

Chapter Two introduces Marcus Aurelius Sackett and his wife Clara. Marcus is a trouper of the old school, no longer in demand, and he is forced to accept demeaning parts in low comedies if he is to remain on the stage at all. Burroughs describes him as "approaching his fortieth year", but the reader gets the impression that he is much older.

His wife Clara, formerly on the stage herself, has retired and devotes herself to being a devoted housewife and a counterbalance to Marcus's frequent flights of fancy. Here is another description out of the author's own past (page 10): "Following the erratic fortunes of her husband she had known both poverty and moderate affluence" -- but when an engagement terminated they often had little left other than "resplendent wardrobes and perhaps a few well chosen jewels which were invariably required to tide them over to more prosperous times."

The Sacketts' doorbell rings at midnight, and they find on their step a basket, and in the basket a baby girl. They immediately take the infant to their hearts, having no children of their own. The foundling is named Marcia Aurelia Sackett, after her new foster-father.

The following week Della Maxwell arrives and moves in with the Sacketts. She is an old friend, younger than the Sacketts, but a fellow thespian -- the brassy-surface-but-heart-of-gold type. She calls Marcus "Uncle Mark," but nothing is said to clarify whether or not she is actually his niece.

With Chapter Three the time shifts sixteen years later to 1922 (Burroughs was writing this in 1924, so it now becomes "contemporary").

Marcia has become a lovely young lady of sixteen, with a beautiful singing voice. The Sacketts have been having their ups and downs as usual, but always winding up a little further

* Richard Lupoff, *Edgar Rice Burroughs: Master of Adventure*, p. 85.

down. Whatever profit they make from occasional engagements and road tours, Marcus is always quick to invest in some new fly-by-night scheme to make them financially independent; but all the investments go down the drain and Marcus never even seems to profit by the experience (which, to Clara, would be the greatest profit imaginable). Della still lives with them also, in between her own engagements.

Marcus's current income has just stopped again, due to the closing of the play, and the members of the cast have engaged a lawyer to help them get some sort of settlement from the company. The lawyer turns out to be our old friend Max Heimer, still up to his neck in shady deals. When he comes to the Sackett home to get Marcus's signature on the papers, he meets Marcia and in the ensuing conversation learns about her having been a doorstep baby back in April 1906.

(In this part of the manuscript -- pages 22-76 -- the lawyer's name is typed everywhere as "Louis Kosch" and everywhere that "Kosch" appears it is crossed out and "Heimer" written in above, in Burroughs' own hand. In Chapter One, on the other hand, the name "Heimer" is typed, and "Kosch" does not appear at all. Since Burroughs obviously intended the same shyster to appear in all parts of the story, I can only deduce that the first chapter as it now appears in the manuscript was typed later than some portions which follow. The original typing at all points also emphasized, in sometimes uncomplimentary terms, that the lawyer was a Jew, but repeated references to "the Jew" -- once even "kike" in a line of dialogue -- have all been crossed out by ERB and replaced by softer phrases -- "the man", "the fellow", "chap", etc.)

Max Heimer plays on Marcus's credulity by representing himself as a great friend and adviser of such stage luminaries as Belasco, Ziegfeld, etc., and when Marcus makes mild objections to the agreement by which Heimer will get 50% of whatever the players receive from the stock company, Heimer reassures him that he is limiting his take to 50% because he is taking this case mainly as a favor to his friends, the actors. "Fifty percent high? You ought to see what it is some of these other fellers do to you. Say, but it's lucky you got me." (p. 23). And with this reassurance from the lawyer himself, Marcus is content to feel that his affairs must be in good hands.

Heimer, sensing another rich vein just waiting to be mined, now goes to see former Senator Chase, long retired from his Maryland constituency and for some undisclosed reason living in New York. Heimer takes with him the papers with which he had hounded John Chase Jr. to his death sixteen years earlier. While not mentioning the blackmail, dear Max acquaints the elder Chase with his son's shame, and with the further fact that the old senator now has a granddaughter living in the city.

True to the shyster's expectations, John Hancock Chase Sr. offers substantial sums of money to settle matters and salve his own disturbed conscience: \$20,000 to the family who brought up his granddaughter, \$2,500 apiece to the mother of the child and to Heimer himself, and, finally, a trust fund for the girl which will provide her up to \$1,000 a month.

Heimer is balked in his natural attempt to be named trustee of the juicy trust fund, but he does manage to get his fingers on most of the \$20,000 given to the Sacketts.

The terms of the settlement stipulate that neither Senator Chase nor the Sacketts nor Marcia are ever to know the identity of each other. The Senator feels, after an unpleasant session with Mame Myerz who comes in with demands of her own, that the Sacketts and Marcia must be cut from the same cloth that she is, and he wants nothing more to do with any of them. All the arrangements are to be handled by his attorney, Judge Berlanger. Marcia would like to meet the senator once, just to thank him, but he refuses to see her.

Meanwhile, throughout the book there is a running current of Marcus Aurelius Sackett's hatred and contempt of the motion picture industry. On many occasions it is suggested that he could pull himself up and make a good living by acting in the films, but he steadfastly refuses to degrade himself and the noble ideals of the stage by doing so. Clara suffers their resultant pinched circumstances without complaining. Occasionally Marcus admits that he is a failure, but she always consoles him and helps him to look on the brighter side. On page 21 Burroughs writes: "To be young and broke presents, oftentimes, elements of comedy, but to be broke and old is tragedy, unadulterated." Do we see some glints here of the author's early life? On page 45 Marcus confesses to Clara: "What a failure I have been – what a failure! Ah, if ever I have another opportunity" And then a very poignant phrase, for which Edgar Rice Burroughs should certainly be remembered if it is his own: "If! If! ... brief syllable of sorrow!"

Another little glimpse of the author's personal tastes appears on page 37, in connection with various conversations about automobiles: "When we're married," Dick (Marcia's boyfriend) was saying, "we'll buy a classy little roadster like that maroon one that just passed." "Oh, let's have a Pierce," cried Marcia. "It doesn't cost any more to drive a dream Pierce than a dream Buick, and they are so much more satisfying." "Oh, wouldn't it be great to be rich, Marcia," he cried, "and be able to buy any kind of a car you wanted?"

Burroughs' spiritual agnosticism reveals itself in a line of Della's on page 90: "A world in which all were equal, especially financially, would be about as dull and impossible as the orthodox Christian conception of Heaven." (But we note that he spells it with a capital "H") On the other hand, he has Marcia refusing to be married by anyone but a minister on page 227: "I never thought that I should care for an elaborate or showy wedding, and I do not now, but I do want to be married by a minister. It wouldn't seem – well, quite like marriage if the ceremony were performed by a justice of the peace or a ship's captain. Don't you understand?" (Thanks, ERB, from 1HH.)

Getting back to the story, Marcia is invited to accompany some wealthy friends on a Pacific cruise on their private yacht. It will be a congenial party of seven to begin with: two married couples, a likable single chap with the unlikely name of Banks van Spiddle, plus Marcia and her girlfriend Patsy. Another young man will round out the party when they reach Honolulu, he being an artillery officer stationed there. This last member of the group turns out to be Lieutenant John Hancock Chase III, grandson of the old senator, whom Marcia has never before met.

Sensing possible complications, kindly Judge Berlinger back in New York advises Senator Chase that the two young people, ignorant of the fact that they are blood relations, will likely find themselves in close companionship in that small yachting party, and, lest a serious attachment develop between them, they had better be advised of the true state of affairs. It galls the old senator to recognize even the existence of such a situation, since he still firmly believes that Marcia must be a tramp like her mother, but he consents to have the judge sent a cablegram to the yacht.

Fate intervenes, however, in the form of a squall at sea that wrecks the yacht before the cable is received. Marcia and Jack Chase find themselves in the lifeboat with the more undesirable members of the yacht's crew, and they are thrown together more and more in the privations which follow, both before and after they reach the inevitable desert island. Finally they acknowledge their love for each other, while the reader sweats out the ghastly prospect of an incestuous marriage in the offing.

Meanwhile, back home, Marcia's old boyfriend is suffering all the pangs of jealous frustration, knowing that she is off on a South Seas pleasure cruise with not one but two

potential suitors. ERB has a deliciously funny passage on page 113, which reads like something out of Mark Twain's *Tom Sawyer*. Dick Steele, the boyfriend back home, has taken up stunt flying, and he daydreams of ways in which his sad and untimely death might most remorsefully affect poor Marcia:

"For the next few days Dick drew his greatest pleasure, during his leisure time, from the creation of dream pictures; the most satisfying of which portrayed Marcia ascending the steps of a fashionable church while Banks van Spiddle awaited at the altar within, though sometimes an officer in full uniform supplanted van Spiddle. A newsboy dashing excitedly up the street cries aloud an important extra. Marcia halts at the topmost step -- her cheek blanches, she falters and, turning, beckons the urchin to her. She buys a paper, reads the glaring headlines and swoons.

"The headlines varied occasionally in detail, but were unanimous in purport. A very satisfactory one read: *Intrepid Birdman Falls to Death*, below which appeared: *Richard Steele, Jr., Famous Ace, Dies on Way to Hospital*. Sometimes he 'whispered a woman's name as he breathed his last', and again he was killed instantly. In one particularly pleasing picture the unromantic newsboy was eliminated and the sad news was imparted to Marcia more dramatically -- the ship crashed in the street in front of the church just as she alighted from her car. In this instance the intrepid birdman died in her arms."

Max Heimer has not been idle. With his dubious aid, Marcus Aurelius Sackett has invested most of the \$20,000 from Senator Chase in a touring company to present Shakespeare to the yearning multitudes across the continent. Heimer, as treasurer of the company, connives to get full control of the money. Unexpectedly, the tour turns out a success, but Heimer manages to conceal the profits from the trusting Marcus Aurelius by telling him that the full houses represent mainly tickets given away to encourage a good turnout at each stop. When the tour reaches California, Heimer, with full pockets, tells the Sacketts that it is useless to go on any longer, that there is only about \$300 left. Marcus, convinced once again that he is a failure, goes back to the hotel room and attempts suicide. But he fails at this, too; Clara finds him in time and revives him.

After some traumatic experiences on the Pacific Island, together with their avowal of love, Marcia and Jack are reunited with the other members of their party (finding that the other lifeboat had landed safely on the opposite side of the island). Soon they are all taken off by a United States destroyer sent to look for them, and shortly thereafter are deposited safely in Manila -- where Marcia and Jack expect to find that minister to marry them.

But the letters and cables from New York are waiting for Marcia, and she reads the numbing news that John Hancock Chase III is her brother. In heartsick shame and dismay, she steals away from the hotel and catches a steamer leaving Manila that very night for San Francisco. Aboard ship she catches the attention of a reputable film director, and before she knows it, she is Hollywood-bound for a new career as the leading lady, Marian Sands.

Here she is reunited with her family, the Sacketts. Marcus Aurelius has finally shed his pride upon finding so many of his old stage friends in the films and, with the prospect of a guaranteed income at last, has consented for Clara's sake to become a screen actor in character parts.

There is some unfinished business with Della Maxwell, and a train robbery in Arizona which is told in two sentences. A coyote hunt later on leads to the accidental discovery of a rifled mail bag, which provides the evidence that allows Marcia and Jack to marry after all.

Heimer is forced to make restitution of the thousands he stole from the Sacketts, and about the only stone left unturned is an explanation of a disturbing letter received by Della Maxwell back on page 76, the contents of which are never disclosed to the reader.

To sum up: this, in my opinion, is a very fine Burroughs story. There is no science-fiction in it, and very little jungle (what jungle there is on the desert island is all undergrowth, with no wildlife or menacing natives at all). Therefore it would not have appealed to any mass audience of readers in the late 1960's. However, times change, and in 1989, there is every reason to believe it would have appeal again.

MARCIA is far better than the other "girl" stories by ERB that have already been published years ago, and it would be unfair to ERB's memory not to let his fans have this one. By all means, ERB, Inc., should publish MARCIA OF THE DOORSTEP in a limited edition. Illustrations are not particularly necessary, since the story visualizes itself fairly well.

It would be appropriate if the play, YOU LUCKY GIRL! (written by ERB in the same vein three years later) could be included in the same volume.

. . . Henry H. Heins

JOCKO DIES IN CAR CRASH, DECEMBER 14, 1989



Jock Mahoney, like Frank Merrill before him, was a Hollywood stunt man who graduated to leading man status as a Tarzan actor. His credits include TARZAN GOES TO INDIA (1962) and TARZAN'S THREE CHALLENGES (1963). He was greatly loved by the fans for his big heart and rugged individualism, and will be sorely missed. A feature story will appear in the next issue of BB.

...The Editor



Bibliographer's Corner
Undated pen & ink by Arthur Rackham
(1867-1939)

The purpose of "Bibliographer's Corner" is to comment on each of ERB's published stories in the order in which he wrote them. The working title for his first story was "Dejah Thoris, Princess of Mars" and he submitted the first half of it to Thomas Newell Metcalf, Editor of THE ALL-STORY magazine, who accepted it but changed the title to "Under the Moons of Mars" for serial publication, starting in February, 1912 and continuing monthly for a total of six installments. ERB chose the pseudonym of "Normal Bean" which was inadvertently changed to "Norman Bean" for publication, although the January (1912) issue of THE ALL-STORY advertised it as follows:

In February will appear the first instalment of **NORMAL BEAN'S**

UNDER THE MOONS OF MARS

a surprisingly vivid interplanetary romance, and the first five or six chapters of

THE HAND OF HATE

a cracking new serial, by **WILLIAM WALLACE COOK.**

"Under the Moons of Mars" was not published in hardback edition for another five years, under the now familiar title **A PRINCESS OF MARS**. Copies of the first hardback edition are rare on today's book market. A 1982 census turned up only six copies still in their original dust jackets, and we hope the readers of this magazine will contact us for an update of extant copies in dust jacket. Even rarer is the pre-publication paperback review copy, one of which (in mutilated condition) was sold at the California Book Auction in 1987 for \$4,000.

A bibliographic description of the first hardback edition is as follows:

Bound in dark brown cloth with red lettering front cover and spine, and a red planet on the front cover; dust jacket illustration by Frank E. Schoonover with same illustration (in sepia tones) as frontispiece; four additional black-and-white plates by Schoonover; preliminary leaf (blank); half-title page (verso blank); frontispiece (recto blank); half-title page: **A PRINCESS OF MARS/BY/EDGAR RICE BURROUGHS/AUTHOR OF "TARZAN OF THE APES," "THE RETURN OF TARZAN"/"THE BEASTS OF TARZAN," "THE SON OF TARZAN"/ILLUSTRATED BY FRANK E. SCHOONOVER/(publisher's acorn device)/CHICAGO/A.C. McCLURG & CO./1917. Copyright page (verso of title page): Copyright/A.C. McCLURG & CO./1917/Published October 1917/Copyrighted in Great Britain/W.F. HALL PRINTING COMPANY, CHICAGO. Dedication page: "To My Son JACK" (verso blank); ILLUSTRATIONS page (verso blank); text: 326 + 1 pages (verso of unnumbered page blank); endleaf (blank). Price of \$1.35 printed on spine of dust jacket.**

A PRINCESS OF MARS has been reprinted regularly for seventy-two years, the most recent being the paperback edition by Carroll & Graf (NY, 1989). The Burroughs Memorial Collection contains 36 editions, some of which are pictured overleaf. The WALT DISNEY STUDIOS retains an option for a film version of **A PRINCESS OF MARS** through the end of the current calendar year.

. . . S. F.

A PAGE OF FOREIGN "PRINCESSES"



ITALY (1973)



NORWAY (1928)



HOLLAND (1971)



GERMANY (1925)



POLAND (1976)



DENMARK (1927)



JAPAN (1968)



SWEDEN (1924)



FRANCE (1938)

A FRANK LOOK AT FANDOM

Three hundred and seventy-three years after the death of Will Shakespeare we still have Shakespeare fan clubs. We still have a Chaucer Society, and we have active fan publications for any number of world-famous authors: Jules Verne, H. Rider Haggard, H. G. Wells, Arthur Machen, James Branch Cabell, Jack London, Charles Dickens, Sir Arthur Conan Doyle ... to name a few. What have these authors in common with Burroughs? The answer is so simple it's often overlooked. Each brought something fresh and new into our lives, and each deserves to be remembered.

It's true that many people live out their lives with highly specialized reading habits and rarely think of forming or joining a fan club. But it's human nature to seek out those with similar interests and to share enthusiasms. That's what fandom is all about. It saves the ego. Computer dating services could never attract customers without a detailed list of client interests, and any TV game show host explores a contestant's hobbies or fails miserably in his duty. Some ERB fans complain of feeling guilty and alone in their admiration of Burroughs, but they soon get over this when they begin to realize the basic reasons for their admiration and addiction.

Burroughs was an innovator, a gifted storyteller in the best literary tradition, and an individual who approached his chosen profession as an outlet for his own psychological needs. He never cared to compete with other writers, and went his own way ... writing only to please himself. Innovators do this. It's part of their mission as visionaries. They open new windows and make us view old subjects in a new light.

In 1911, when ERB first began writing professionally, he read the needs of his generation correctly and opened an escape valve from the hum-drum concerns of daily life. His literary escapism still satisfies because it touches on a basic human need. His was a time when society stressed the need for honesty, loyalty, dedication, honorable conduct and glorification of the human spirit.

Today, these needs are far greater. The distractions of rapid scientific advance, population explosions and the rising rate of crime and lawlessness have weaned us away from the fundamental values we know instinctively to be right. We may feel sophisticated and modern, but when the chips are down we're often confused and unsettled ... so we barricade ourselves behind our families, friends and professions, seldom daring to be adventurous. Yet some of us do escape. Jane Goodall was one; Carl Sagan another. Burroughs holds out hope for those who dare to be different. He glorifies the ingenuity and daring of man in a thousand exotic and imaginary locales, urging us to believe in ourselves and to help one another. Above all else, he urges us to dream dreams and to make them happen. This was his legacy and this is why we are his fans.

People have always been faddish. The proliferation of Tarzan movies and comics, especially throughout the decades between 1930 and 1970, started many collecting fads. The era saw the emergence of major in-depth collectors such as the late Stan Vinson, and this fanzine was begun in 1947 to ride that crest of popularity. Those were exciting days for ERB fans. They bonded together a cross-section of humanity that startles the imagination. Truck drivers and mathematicians found a common ground. Everybody was enthusiastic and memberships soared. A new impetus to fandom came with the introduction of ERB paperback editions in the early 1960's. New fans were won, and new clubs and publications were formed. The book-readers and the movie-goers clashed over the "real" Tarzan image, and the controversy was healthy and productive.

But twenty years after the author's death, the movie craze began to ebb; the films became fewer and further between, and the Burroughs Corporation began asking impossible prices for the privilege of using the "Tarzan" trademark in merchandizing. The Tarzan comic book scene dried up in America and nearly all the Sunday newspapers discontinued the Tarzan strips, once their chief pride and glory. Business and investment magazines began urging the public to buy up first editions of ERB as sound business speculations. The two-dollar books we bought as kids soon jumped into the thousands of dollars as prices soared on the rare book market. First editions in original dust jackets can now bring as much as \$25,000 apiece. What average fan can afford to compete in such a market? It's as though jackals and hyenas are fighting over the carcass of a dead author, and only the hardcore fans bother to read his books anymore, looking into their wallets with consternation when a choice collectible appears from between the jackal's teeth.

It has been said that fandom is doomed because of the lack of books and collectibles; that all the best private collections are gone. Don't believe it! We should never underestimate the huge popularity of ERB over the last seventy years. Plenty of books and collectibles and letters are still coming to light. The trick is to find them before the jackals get to them and raise the price. That, regrettably, is where fandom is today. But what about its future?

If the Burroughs Corporation won't see that ERB's image is still in American homes on cereal boxes and dixie cups, how can the fans be expected to survive the jackals and drive prices down? How do we educate new generations who have never heard of Tarzan or Edgar Rice Burroughs? Fandom must provide an oasis of calm in this sea of madness. This is a period of recapitulation and intellectual probing; a time to retrench. Now that the first wave of popularity has died down and the collectibles are encased in gold, the fans must spend their energies in re-reading the books and restating the message left by ERB in those books. We must translate the message into modern times, by word of mouth from father to son if this be the only way, until the Burroughs ideal is entrenched: honor, nobility of spirit, the love of adventure, the need to reach out to future generations with a working formula for living. In doing this, we will justify ourselves and our times.

This, as I see it, is the future of ERB fandom, and the only reason for the BURROUGHS BULLETIN to be reborn at the close of the Twentieth Century. We urge you to spend time reading the books, and then read them again. You'll like them!

. . . Chand Kabi
Hyderabad, India





D
U
M
-
D
U
M



Galt House

EXECUTIVE OFFICES

INVITATION

BURROUGHS BIBLIOPHILES

August 30 - September 2, 1990

On behalf of the entire staff and management, I would like to extend a special invitation to **THE BURROUGHS BIBLIOPHILES** to meet at **THE GALT HOUSE** in Louisville, Kentucky, in 1990.

HOTEL FACILITIES

- 1300 guest rooms (600 suites)
- 100,000 square feet of meeting & banquet space
- 30,000 square foot Grand Ballroom
- three restaurants
- three lounges
- complimentary parking
- variety of shops

Sincerely,

Mindy B. Farnell
Account Executive

SPECIAL CONVENTION RATE: \$63 for all single and double rooms.

LOCATION: In the heart of the Kentucky Bluegrass, Louisville sits beautifully on the banks of the Ohio River. Along the downtown sector of Louisville, the GALT HOUSE overlooks this mystic waterway. We are located approximately six miles from Standiford Field International Airport, and there is limousine transportation service to and from the airport at \$4.50 per person.

AIRLINES: Over 200 flights daily, with direct flights (non-stop) from 75 US cities. Airlines include UNITED, US AIR, DELTA, CONAIR, EASTERN, TWA, AMERICAN, NORTHWEST, AIR TORONTO and others. One hour flying time from Washington, Chicago, Atlanta and St. Louis.

DRIVING: Interstates 64, 65 and 71 intersect in downtown Louisville to provide an easy one day's drive to more than half the country's population.

ATTRACTIONS: KENTUCKY CENTER FOR THE ARTS, which is on the grounds of the GALT HOUSE, offers varied entertainment including Broadway shows from New York, Bluegrass Festivals, and private convention functions.

ITEM OF INTEREST: Charles Dickens visited the GALT HOUSE and wrote in his book *American Notes*: "We slept at the GALT HOUSE, a splendid hotel, and were as handsomely lodged as though we had been in Paris, rather than hundreds of miles beyond the Alleghenies."

RESTAURANTS AND LOUNGES: We offer a wide variety of these throughout the hotel complex. In the GALT HOUSE TOWER, we have our original FLAGSHIP revolving rooftop restaurant offering a spectacular view of the Ohio River and Louisville. For more informal dining, the FOUNTAIN ROOM offers an "all you can eat" buffet lunch for only \$5.25. For cafe style meals, we have the RIVER GRILL offering three meals a day with a \$3.95 luncheon special. Three lounges and more dining rooms make for an adventure in the art of being wined and dined.

BELLE OF LOUISVILLE (steamboat) docks at the GALT HOUSE and there is a walkway to the riverboat for our guests.

CITY ATTRACTIONS (within walking distance) include ACTOR'S THEATRE, Museum of History & Science (IMAX Theatre), the GALLERIA (shopping mall), and GALT HOUSE tours to Historic Homes, Jim Beam Distilleries, Museum and Art Galleries, Kentucky craft and pottery centers.

BURROUGHS BIBLIOPHILES special functions include a banquet on September 1, with awards and guest speakers; huckster room (approximately 25 tables for vendors); Tarzan Film Festival and guided tours of the Burroughs Memorial Collection at the University of Louisville. More details will be published in the BURROUGHS BULLETIN #2 and #3. There will be a \$25 registration fee.

**PLAN AHEAD! LET US
KNOW IF YOU CAN JOIN
US FOR ERB'S BIRTHDAY
IN 1990!**

THE "GOLDEN LION AWARD" and the **"ERB LIFE ACHIEVEMENT AWARD"** will be presented at the banquet. All those who want to reserve a table in the huckster room for buying-trading-selling, will be happy to know that the GALT HOUSE offers this service free of charge!

**HELP US MAKE THIS DUM-DUM A TIME TO
REMEMBER! WE STILL LIVE!**

Mumga sez: "You no get better deal.
You come!"





SOME CURRENT BURROUGHS DEALERS: Please Contact Them for Lists of ERB Items:

1. WILLIAM MASSEY: 5019 Calle Sonia, Santa Barbara, Ca. 93111.
HOME: (805) 967-7335 WORK: (805) 687-5112.
2. REEDMOR: 1229 Walnut St., Phila., Pa. 19107. (215) 922-6643.
3. J. FRANK AUTRY: P.O. Box 714, Corsicana, Texas 75110.
4. D. ASHLEY KING: RD 2 Box 714 Park Ave., Binghamton, NY 13903. .
PHONE: (607) 669-4558.
5. JOHN ANTHONY MILLER: 461 E. Main St., Suite C, El Jardin Bldg., Ventura, CA. 93001.
PHONE: (805) 653-5334. (Many unique items!)
6. BOB HAVEY: P.O. Box 183, W. Sullivan, Maine 04689. (207) 422-3083.
7. OMER CAOUETTE (Sunday *Tarzan* pages in French):
C.P.5 , Waterloo, P.Q., Canada, JOE 2NO.
8. MacDONNELL RARE BOOKS: 9307 Glenlake Dr., Austin, Texas 78730. (512) 345-4139.

(NOTE: MacDonnell specializes in literary first editions, presentation and association copies, and manuscripts. In his CATALOGUE THREE, he offered a first edition of *THE SON OF TARZAN* with the following comment: "A fine copy ... from the library of James Fenimore Cooper, Jr., perhaps a descendant (or the victim of diabolical parents)." How can we resist such humor?)

9. FIRST EDITION DUST JACKET COLOR REPRODUCTIONS NOW AVAILABLE!

These beautiful Kodak color photographs are made to size on quality paper. This has been a joint effort among five ERB collectors to find the best original jackets to film, and the experiment has been successful! We have filmed only the McClurg and Metropolitan firsts, and all titles are available. (If we don't have it in stock, we can get it for you.) Price is \$40 each. Order from the ERB Memorial Collection in care of "Ye Editor."



KODAK DUST JACKETS! QUALITY REPRODUCTIONS!
GET 'EM WHILE THEY'RE HOT!

* * *

CALIFORNIA BOOK AUCTION GALLERIES
965 Mission Street, Suite 730
San Francisco, CA 94103

Sale 318 - January 18, Los Angeles
EDGAR RICE BURROUGHS
Collection of Buzz Bunin

First editions in dust jackets; foreign language editions;
ERB letters; ephemera; and much much more.



HUMOR FOOTNOTE:

On a recent trip to Morbus I overheard a Normad complain to Ras Thavas:
"If your nose runs and your feet smell, you're built upside down."

THE VERN CORIELL ERB COLLECTION GOES ON SALE!

VERN CORIELL'S ERB collection will be sold sometime this year. However, the final estate papers have not been signed by the time we went to press for this first issue, although it had been promised by November. So we can't sell anything right now. Until it actually arrives, I can't give you an item-by-item description with condition or price ... but I can give you an alphabetical list of the categories that will be sold when the collection gets here (*"The best laid schemes o' mice and men gang aft agley."*) I suspect we'll have the collection by the time the BURROUGHS BULLETIN #2 is mailed out, so all will be well! Everything will be at affordable prices, because that's the way Vern's brother wanted it.

You can help me a lot by sending in your want-lists after looking over these categories. I can't sell the collection from my office because it's on government property, so I'll be working from home ... so the next year will be a merry one! Thanks for your understanding and patience.

These are the categories (Tambudza sez: *"You buy! You no get better deal!"*):

1. ADS & MERCHANDISING BROCHURES
2. ART (originals, reproductions, portfolios, books, calendars, etc.)
3. AUDIOVISUAL (films, tapes, cassettes, recordings ... about 500 items).
4. BOOKS (first & reprint editions of ERB, including British & foreign)
5. BOOKS (first & reprint editions of Burroughsiana & related subjects)
6. COMICS (DC, Dell, Gold Key, Marvel, miscellaneous American and foreign editions ... about 3,000 items)
7. DUST JACKETS (first and reprint jackets ... about 50 items)
8. FANZINES (includes 32,917 Gridley Waves, 5,247 BURROUGHS BULLETINS, 3,968 BURROUGHS BIBLIOPHILES issues, plus assorted issues of miscellaneous titles dating back to the early 1950s)
9. MAGAZINES (mostly Burroughsiana in English and foreign ... about 900)
10. NEWSPAPERS (Tarzan Sundays, dailies, serials ... about 5,000)
11. NON-ERB COLLECTIONS (about 5,000 items including autographed copies of Maurice B. Gardner, Bomba, over 300 Big-Little-Books, Photoplay, S-F & Westerns, movie magazines, etc.)
12. PAPERBACKS (virtually all of the Ace, Ballantine, Pinnacle, Four-Square, and other editions ... about 800 items)
13. PHOTOS (Tarzan actors and related subjects, plus 1,762 glossies of movie stars)
14. POSTERS (too many to count)
15. PULPS (300 ERB serial issues and over 50 non-ERB items)
16. RADIO SHOWS (scripts and audiocassettes and magnetic tapes)
17. SCRAPBOOKS (Tarzan actors, daily Tarzan strips, ... about 50 items)
18. TARZAN SPIN-OFFS (pulp, comics, paperback and hardback editions, including AZAN THE APE MAN, MAKI OF THE JUNGLE, KIOGA OF THE WILDERNESS, ANJANI THE MIGHTY, KAZAR, KALAR, AKIM, TAMAR, TONO & KONO THE JUNGLE TWINS, KAANGA, SHEENA, CHAB OF THE JUNGLE and many more ... about 300 volumes)
19. TOYS & GAMES (coloring books, pop-ups, figurines, gum cards, Jig-saws, wind-up toys, T-shirts, plus about 500 Tarzan badges, buckles and decals)
20. TYPESCRIPTS (mostly fan contributions such as TARZAN ON MARS, TARZAN & THE PIRATES OF MARS, etc., plus correspondence)



"I STILL LIVE!"